

Public Information Department, 11150 East Blvd., Cleveland, Ohio 44106; 216/421-7340

PRESS RELEASE

January 31, 1990

Contact: Ann Edwards

THE YEAR IN REVIEW: SELECTIONS 1989
February 6 - April 15, 1990

An annual exhibition since 1959, the **Year in Review** presents works of art acquired by The Cleveland Museum of Art in the previous calendar year. This year's exhibition--on view from February 6 through April 15--will present a selection, rather than all, of the works acquired in 1989. Approximately 150 works, roughly one quarter of the year's acquisitions--mainly prints, drawings, photographs and small-scale objects--will be exhibited in the Museum's Prints and Drawings galleries.

Other 1989 acquisitions will be presented in separate, later exhibitions. The year's most important gift came from the estate of Mrs. Severance A. Millikin, a long-time Museum donor and member of the Museum's accessions committee until her death in June, 1989. The 234 objects from her bequest and 137 works that she and her husband gave to the Museum in 1964--which together constitute one of the largest group of objects ever given to the Museum--will be presented in a special exhibition and publication in July, 1990.

An exhibition of photographs acquired in 1989--acquisitions of works by living American artists made possible by a challenge grant from the National Endowment for the Arts, generously matched by Museum members--is scheduled for 1991. Finally, thirteen of 1989's acquisitions are being held in reserve to be presented as part of a special exhibition celebrating the Museum's 75th anniversary on June 6, 1991.

Among the most important works in the 1989 **Year in Review** are drawings by the French artists Jean-Baptiste Greuze (1725-1805) and Anne-Louis Girodet de Roucy-Trioson (1767-1824). Greuze was popular for his moralizing paintings of everyday life, portrayed with the drama, gestures, and expression associated with paintings of historic events. His black chalk drawing, The Guilty and Repentant Daughter, which shows a pregnant girl before her enraged father and tearful family, is in its skillful composition and energy of execution one of his finest works.

Girodet's brown ink drawing, The Meeting of Hermione and Orestes, illustrates a scene from the second act of the French dramatist Jean Racine's play Andromaque. All five of Girodet's drawings for this play were exhibited at the Salon of 1800. The Museum's new acquisition, one of the few that has survived, is distinguished for its refined drawing and subtle gradations of tone and is a superb expression of the French neo-classical style.

A third exceptional drawing is Lucien Freud's deeply moving portrait of his mother, made shortly after her death in 1989. Freud's mother was one of his favorite models; several portraits of her were shown in an exhibition of the British artist's prints and drawings at the Museum last year. The Museum owns one other work by Freud, an oil portrait of his daughter.

Print acquisitions cover an extremely broad range, from etchings and engravings by old masters to works by living artists. The American artist Frank Stella's Swan Engraving III of 1982 is a monumental (66 x 51½ inches) composition of densely congested geometric and calligraphic shapes printed from a collage of 27 etched metal plates mounted on plywood. Some of the plates were etched at the Swan Engraving Company, which also produces templates for impressing lace patterns on plastic tablecloths. Stella's design incorporates some of these plates and other scraps of metal found at the engraving company with scraps left over from his metal-relief

paintings. The image is printed in black ink in both intaglio and relief on thick handmade paper and is deeply embossed.

Also noteworthy is a rare impression of the French artist Robert Delaunay's 1926 lithograph, La Tour, a large and dramatic representation of one of his favorite subjects, the Eiffel Tower, rendered in the Cubist vocabulary of fragmented forms and multiple viewpoints. A superb impression of the British artist George Stubbs's great Horse Attacked by a Lion (1788), executed in a variety of intaglio techniques with beautiful tonal variations, was among gifts of The Print Club of Cleveland. Another major gift--sixteen monotypes by contemporary American, British, and French artists--came from former Cleveland Garner Tullis and his wife, Pamela Pratt Auchincloss. Mr. Tullis is a print publisher whose workshops produced the monotypes.

In 1989 the Museum acquired a major sculpture by American artist Joel Shapiro, whose recent drawings and sculpture were exhibited at the Museum last year. The large (roughly 6 x 6 foot) bronze work, the highlight of a recent critically acclaimed show in New York, is composed of two, long rectangular shapes joined to a larger central rectangular form, suggesting a human torso with extended legs. The sleek, geometric work is open to various abstract and figurative interpretations. When seen from different angles it evokes human movements and emotions.

Works in various media from China, Japan, Tibet, and Korea are also among the year's notable acquisitions. From China comes a well preserved bronze mirror with symbolic decoration of deities and animal figures, which dates from the Eastern Han dynasty (late 2nd-early 3rd century A.D.), and a painted earthenware jar (hu) dating from the Western Han dynasty (late 2nd-early 1st century B.C.). A fluidly painted serpentine dragon soaring among clouds swirls around the body of the jar, enhancing its bold shape; both jar and pigment are in excellent condition.

Another major addition to the Chinese collection is a Ming dynasty hanging scroll, dating from the first half of the 16th century, which depicts the Buddhist divinity Manjusri seated on a lotus throne, ringed by animals, mythical creatures, and clouds, all painted in rich colors. The style and motifs of this religious work reflect Nepalese and Tibetan influences brought to China by the Mongol rulers of the preceding Yuan dynasty--"another example," observes Museum Director Evan Turner, "of that flow of design elements back and forth across Central Asia which has become such an interesting aspect of the Museum's acquisitions in recent years."

The extraordinary lacquerware made in the Ryukyu Islands (now known as Okinawa Prefecture, Japan) has long been valued in Asia; only recently has it become an eagerly sought commodity in the West. In 1989 the Museum purchased a late 18th-century example of this ware: a large tiered box with stand. The technical complexity of the work--made by covering a wooden core with many successive layers of black and red lacquer--and the sophisticated quality of its painted decoration of dragons and floral designs suggest that it was made for the Ryukyuan court.

An important 14th-century wood sculpture of a praying boy--a youthful portrait of the Crown Prince Shotoku Taishi, who established Buddhism as the state religion of Japan--was the generous gift of Mr. and Mrs. James Campbell Weir. The figure was made by joining blocks of thin carved wood, a technique employed by sculptors of the period to prevent the wood from splitting, then painted with black lacquer.

An important example of early Tibetan sculpture--a small superbly carved 13th-century soapstone stele depicting the Buddhist deity Sadaksari-Lokesvara--was a private portable shrine. A 17th-century Korean mask of an old man, carved of wood with horsehair beard, most recently used in the Japanese Noh drama, may originally have been worn during Korean rice harvesting ceremonies.

Joining the collection of ancient art is a Roman marble head of a young woman that reflects Roman admiration of Greek sculpture. Dating from the late 1st century B.C., it is modeled after a Greek maiden or kore and carved in an Archaic Greek sculptural style of the late 6th to early 5th century B.C. The figure from which this head comes was probably produced in a Greek workshop for a Roman patron.

From Egypt comes a superbly crafted gold and turquoise pendant dating from the 21st or 22nd Dynasty (ca. 1070-828 B.C.), a gift of Vivian Merrin. The turquoise, the centerpiece of the gem, is carved on both sides with an eye of Horus, the Egyptian solar god, and set into an elaborate gold frame decorated with motifs that suggest that the piece was an amulet sacred to a pharaoh. An Etruscan kylix or drinking cup of the early 4th century B.C., with a lively scene of a figure of Artemis, goddess of the hunt, wrestling a stag to the ground, is a fine addition to the Museum's small collection of Etruscan vase painting.

Two exquisite porcelains entered the Museum's collection of European decorative arts. A beautifully modeled and detailed figure of a fisherwoman netting a large fish, designed around 1765 by the German sculptor Johann Christian Wilhelm Beyer for the Ludwigsburg porcelain factory and described as a "masterpiece of delicate Rococo eroticism," is considered one of the artist's major works in porcelain. A handleless cup used for serving Turkish coffee and its support, called a zarph, normally made of metal filigree but here of porcelain, was produced at the French porcelain factory at Sèvres in the mid-19th century. This delicate and obviously non-functional object comes in a leather case embossed with the arms of the Emperor Napoleon III and was probably intended as a state gift to a Turkish official.

The Museum continues to strengthen its growing collection of 19th-century photography. Works by early French photographers include two atmospheric woodland scenes by the important landscape photographers Charles Marville and Eugene

Cuvelier, and a large albumen print of a bouquet of flowers by Adolphe Braun, whose photograph of a still life arrangement of dead birds, gun, and hunting horn entered the collection in 1985.

The Museum also acquired eleven of Ansel Adams's most famous landscapes, primarily taken in the American West between 1927 and 1958; three Depression-era photographs by the documentary photographer Dorothea Lange; and four photographs of Paris in the 1930s by Brassai, the Transylvanian-born photographer who made his home in Paris, purchased from a recent Museum exhibition of his work.

The collection of Native North American art added an unusual small-scale (6-foot, 3-inch) totem pole carved with animal and human figures that illustrate a story. From the style and quality of the carving, it was made around 1880, probably by a maker of full-scale poles. It has been stored indoors, which accounts for the excellent preservation of its original paint. A significant addition to the pre-Columbian collection is a slate mirror back that probably came from a tomb in Kaminaljuyu, Guatemala (near present-day Guatemala City), an output of the great Teotihuacan culture in Mexico. The mirror back dates to about 500 A.D. and bears a relief carving of a large frontal cult figure flanked by small profile figures, a scene that probably illustrates an ancestor worship ritual.

The February 1990 issue of The Bulletin of The Cleveland Museum of Art serves as a catalogue to the **Year in Review**. Gallery talks will be presented in the exhibition on Wednesday, March 14, and Sunday, March 18, at 1:30 pm.

#

For additional information, photographs, and color slides, please contact Ann Edwards, Public Information, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland OH 44106; 216/421-7340.